



## Cornell University Southeast Asia Program

### *Yūgen* : Readings

\*\*\* Most important

\*\* Recommended

\* Optional

\*\*\* “Symbol and Yūgen: Shunzei’s Use of Tendai Buddhism” (pp 80-107) in William LAFLEUR, *The Karma of Words: Buddhism and the Literary Arts in Medieval Japan*. Berkeley: University of California Press, 1983

\*\* “An Invitation to Contemplation: The Rock Garden of Ryōanji and the Concept of Yūgen” (pp 24-37) in Eliot DEUTSCH, *Studies in Comparative Aesthetics*. Honolulu: University of Hawaii Press, 1975.

\*\* “Classical Japanese Aesthetics” (pp. 103-117) and “Yūgen: The Ideal of Beauty” (pp 246-249) in Steve ODIN, *Artistic Detachment in Japan and the West*. Honolulu: University of Hawaii, 2001.

\*\* Sen’ichi HISAMATSU. *The Vocabulary of Japanese Literary Aesthetics*. Tokyo: Bunkyo-ku, 1963.

\*\* TOSHIKO Izutsu and Toyo. *The Theory of Beauty in the Classical Aesthetics of Japan*. Boston: Martinus Nijhoff, 1981.

\*\* “Zeami on the Art of Nō Drama: Imitation, Yūgen, and Sublimity” (pp 177-191) by Makoto UEDA in Nancy G. HUME (Ed.). *Japanese Aesthetics and Culture: A Reader*. Albany: SUNY Press, 1995.

\* ANDRIJAUSKAS, Antanas. “Specific Features of Traditional Japanese Medieval Aesthetics,” *Dialogue and Universalism*. No1-2/2003, 199-220.

\* Steve ODIN. “The Penumbral Shadow: A Whiteheadian Perspective on the Yūgen Style of Art and Literature in Japanese Aesthetics.” *Japanese Journal of Religious Studies* (12/1), March 1985.